

I don't care for the script.

* Usually, reading an action/adventure script is exciting. It holds your interest. Not this one. I found it almost boring. I had to force myself to finish it.

In the beginning, I find the rationale, the explanations, and the motivations very weak and unfathomable. I'm still not sure why Tony Stark went to Japan, or why his Japanese friend was murdered. Of course, this can be remedied with better, clearer dialogue. I think that some of the dialogue in this script is very weak. Case in point is page 24. But that, of course, is all fixable.

Also, I can't see why Tony Stark would react so idiotically when the doctor says he needs an operation on his heart. He'd have to be a certifiable moron to sneak out of the hospital, don his Iron Man suit and go flying around instead. The suit was supposed to help keep his heart going, not cure it. If he really needed that operation, and obviously he did, why would he go flying around as Iron Man instead? What would happen to him when he finally removes his suit and his heart attack returns-- and why didn't it return when he later took off the suit?

On page 43, we learn that Tony Stark invented Virtual Reality and subjected himself to it. I just don't understand the whole bit. Why did he invent it? For what purpose? What does it have to do with the main business of Stark Industries?

* I've come to the conclusion that "Virtual Reality" doesn't work in this story. Using VR as a theme might be okay if we were doing a movie with a normal hero with no super powers who is up against a fantastic menace, as in The Exorcist, or The Omen.. But for Iron Man to be involved in something which is actually a figment, an hallucinatory threat, doesn't work for me.

The only story point I really like is the idea of someone trying to take Tony Stark's company away. But even there, I don't feel it was done well. The big angle should be that Stark wants to use his factories to produce things for the good of mankind, and the villains trying to destroy him want to produce things for an easy profit which will rape the planet. That's clear and simple and understandable. That was the original intent in our script, but somehow it got too convoluted and obfuscated along the way.

I don't care for the implication that Stark isn't a good businessman. He should be as brilliant a businessman as he is an inventor. The only way his rivals have a chance to gain control of his factory is by drugging him, kidnapping him or killing him.

* The bit about hiring an actor to replace him isn't a bad idea,

but I somehow feel it should either be more important to the story, ie: Part of a master plot to frame him for something, or else should be eliminated. As it now stands, it's almost a comedic situation, but it isn't comedic enough and it takes up too much story time, taking us out of the action for too long. Iron Man should be an action movie in the style of Total Recall, but it's really far too slow moving, and too much of the action doesn't involve Tony Stark enough.

Inasmuch as Tony wears something around his chest to keep his heart going and wearing his suit sort of recharges the batteries, there should be a scene somewhere where his battery has run down and he needs the suit to keep breathing, but the villain has stolen it, or it's locked somewhere where he can't get it, or some such-- and we're treated to a suspenseful few minutes as he desperately finds a way to regain the suit and thereby save his life.

* The Iron Man suit itself perhaps should be the focal point of the story. The main angle might be that the villain, half way through the script, steals the suit and uses it for his own criminal purposes. The world then thinks Iron Man is a menace. It's up to Stark, alone and unarmed, to find a way to get the suit back, defeat the villain and regain his good name. Perhaps, in the beginning, the villain-- who might be a brilliant, wealthy, merciless power broker, feels he must turn the press, the public and the law against Iron Man-- and he succeeds, so that Iron Man becomes, in effect, an outlaw who must prove his innocence and prevent the villain, who has by now taken over the plant, from manufacturing something that will destroy the ozone layer or some such.

* Stark created both the warfare robot and Virtual Reality. He decides to shelve the robot because it's too dangerous, and the same with VR. It's like we have two main story points, both identical, which are each detracting from each other. As for the warfare robot, I can't help feeling, no matter how it's treated, that it's too similar to the big robots RoboCop always has to fight.

* From page 47 to 73 we don't see the real Tony Stark, although we see the actor who is impersonating him a few times. Isn't that much too long a time not to see the hero? It seems to have taken him 36 pages of script just to get from the desert back to his home, without our seeing him in all that time.

On page 81, why does Stark go off and leave Marlene alone? Maybe I read it too quickly, but I couldn't figure that out. Why didn't he just take her with him?

* While I like the name VRMIN, I'm afraid that's all I like about our robotic villain. As for the climactic fight scene, it just

seems rather childish to me. In reading it, it simply isn't interesting and it has a juvenile flavor. The final battle doesn't seem personal enough to me. Lots of so-called big scenes, but I think it was more thrilling to see Bruce Willis fighting a few murderous gunmen at the end of Die Hard than to have all this silly running around with a bunch of kids going on the rampage. I didn't find it involving.